

The Bourguignon Photographic Archives

Part II: Peru (1948-50)

Introduction

The materials in this collection constitute the second part of the Bourguignon Photographic Archives. The first part, presenting photographs of Haiti (1947-48), was organized with support from the Wenner-Grenn Foundation for Anthropological Research and deposited with the Rare Books and Manuscripts Room at the Ohio State University Library in 2007. It may be visited at: <https://kb.osu.edu/dspace/handle/1811/59390>.

The Peruvian photographs were taken by Paul-Henri Bourguignon during the years 1948-50 when he was in residence in Lima. Bourguignon used a Voigtlander camera, with black and white film. All pictures were taken in daylight. The materials consist of negatives, prints in several formats/sizes and some postcards. A number of these have been published, exhibited, used in teaching and other presentations. Contrasting photographs of Peru and Haiti appear in *Psychological Anthropology* (Erika Bourguignon, 1979). Some were used by Paul-Henri Bourguignon as reference for his paintings and drawings of Peruvian subjects.

In addition to photographs of sites and people, the materials included here also show items of Bourguignon's collection of Peruvian folk art of the period. For each of these sets of images brief comments are supplied.

In view of the enormous changes that have taken place in the sixty-some years since these pictures were taken, they have assumed the character of historic documents. For example, Ayacucho, once isolated, is now promoted as a tourist destination, accessible by car.

The photographs are presented in a series of databases created by Jane Hoffelt, designer and editor, who undertook the preparation for archival preservation and digitizing of the images. The work involved a number of tasks: identification, organization, indexing, measuring, sorting and matching of negatives, prints and their documentation. Items are labeled and placed in archival boxes with acid-free sleeves. A brief list of references supplements the collection.

Paul-Henri Bourguignon (1906-1988), Belgian artist and writer, lived in Peru from July 1948 to July 1950. He arrived in Lima in the middle of the South American winter, when weather was chilly and the city heavily fogged in. Coming from Haiti, with its sub-tropical climate, where he had spent the previous 15 months, the change was radical. In virtually all other respects too, the two countries were dramatically different: language, topography, geography, history, population,

experienced not only in Haiti but also elsewhere in his travels and in his earlier life in Europe.

Lima presented Bourguignon with a great many sights and objects that fascinated him. These ranged from the dramatically varied population to the arts: folk arts, colonial arts—primarily silver—and the arts and artifacts of the many prehistoric periods. All of these were widely displayed, in the market place and in stores, in collections and in private homes. There was much to see and much to learn. A highly fictionalized account of his life in Peru is presented in his posthumous novel *The Greener Grass* (1993).

As an artist, Bourguignon initially painted on site during his various travels. In later years he used some photographs as visual reminders as he reflected on his various experiences. This applied, to a limited extent, to his images of Peru.

Bourguignon had photographed widely in Haiti as well as in his previous travels. The Lima fog immediately discouraged such attempts. It was so dense that it took weeks before he discovered that the city was surrounded by hills (*cerros*) on the inland side. Besides, there existed fine postcards showing the sights of the city.

It was not until a year later that Bourguignon produced a series of photographs of a region in the high Andes. In June of 1949, he traveled to Ayacucho

(Huamanga) with two friends, the Peruvian artist Cristina Gálvez and her French husband, Pierre Wolff. Although on the map, Ayacucho—situated at 2,740 ft above sea level—appears to be located at a distance of 155m from Lima, the trip took two days. The first section of the trip was by train, from Lima to the mining center of Huancayo, from sea level to an altitude of 10,700 ft. The train reached Huancayo by way of the Ticló mountain pass, at an altitude of 15,900 ft. Shared oxygen was provided on the train (see photo #PP024). At Ticló there was snow. This portion of the trip took twelve hours, on what was then the world's highest railroad. Constructed in the mid-1800s, by Canadian engineers, its primary purpose was to serve the needs of the copper mines of the Central Andes, permitting them to send their product to the port of Callao. To achieve the steep climbs involved, the railroads proceeds by a series of dramatic switchbacks.

The travelers spent the night in Huancayo, intending to continue on to Ayacucho the next day by bus. No bus service was available, contrary to expectations, so they continued their trip by taxi, south from Huancayo through rugged terrain. Roads were poorly maintained and some stretches turned out to be single lanes, available only on alternate days. Deep mountain gorges were passable only over fragile bridges. While staying in Ayacucho, the travelers also visited Quinoa, a small town that is the site of the Battle of Ayacucho. It is located 22m to the Northeast of Ayacucho and is also known for its folk artists, primarily potters. Later, in Ayacucho the travelers were happy to discover a weekly small plane flight to Lima of which they availed themselves for their return trip.

The photographs in this collection have to do primarily with this trip, a few present views of Lima and also of Bourguignon's several housing arrangements. A brief text is supplied with comments on the contents of the photographs. An additional section describes a selection of items from Bourguignon's collection of Peruvian folk art.

Comments

Lima

Lima was founded by the Spaniards in 1536, four years after their arrival on the coast of Peru. It is situated in the narrow desert strip of land between the Pacific Ocean and the foothills of the Andes, in the valleys of three rivers: the Rimac, the Chillòn and the Lurin. In 1940, Lima had a population of 600,000. In 2008, the population was estimated at 7,700,000. The area is covered by dense fog for half the year, but it rarely rains. The lush gardens of the suburban homes require constant irrigation. The center of the city preserves churches, official buildings and homes in colonial styles.

Old families take pride in their Spanish heritage. Intermarriage with women of the Inca ruling class began very early in the period of the conquest. There is a rich literature by historians, archaeologists and others documenting the pre-colonial and colonial society. (See e.g., K. J. Andrien and R. Adorno, eds. 1991).

Ayacucho was of primary interest to Bourguignon and his friends because of its reputation as a center of folk art, its colonial origins and its role in Peruvian, and indeed, Latin American history. It is near Ayacucho that the battle that determined Latin America's independence from Spain was won. The town, founded in 1540, is also famous for its 33 colonial churches, the oldest of which dates to the year of the town's settlement. In 1949, the town was a small quiet backwater, isolated because of its difficulty of access. (In a subsequent period, Ayacucho acquired notoriety as the place where the Maoist guerilla movement, known as the *Shining Path*, originated.)

Although the majority of the population of the region is Indian in its biological and cultural heritage, there is a small number of *mestizos*. There are also some so-called "White Indians." These people are Spanish in their facial features; the men have mustaches and beards. They are culturally and socially entirely Indian: they dress in Indian traditional clothing and speak no Spanish. Several appear in the photographs (#PP102, PP108-13). They seem to be among the poorest of the population. "White Indians" are descendants of Spaniards and Quechua women. According to some accounts their Spanish ancestors were soldiers whom Spain did not repatriate after its defeat at the battle of Ayacucho. Others like to believe that some Spaniards who sided with the Indians had stayed on after the Spanish defeat. In contrast to other descendants of mixed relationships, these people did not become *mestizos*, i.e., people who are culturally as well as physically an "intermediate population." It is interesting to note that none of the photographs

show any wheeled vehicles. All loads are shown as transported by llamas, donkeys and humans. The principal tool for load carrying used by men and boys are ropes. Women and young girls carry small children and loads by the use of *mantas*, colorful hand-woven textile squares.

Ayacucho had a university at an earlier period but it was closed in the earlier years of the 20th century. The San Cristobal of Huamanga University was reopened in the 1960s. It was there that the Maoist revolutionary movement known as *Sendero luminoso* (*Shining Path*) was founded among the students of Abimael Guzmán, a professor of philosophy. The group launched a guerrilla war in 1980; it lasted a dozen years, until the capture of Guzmán in 1992. (See Vargas Llosa for a fictional treatment of the movement in his 1986 novel *The Real Life of Alejandro Mayta*).

In the 21st century, Ayacucho is being promoted as a tourist attraction for its colonial heritage and its folk art and folk customs. It is no longer isolated: tourist marketing materials specify that Ayacucho may be reached by car from Lima by the Los Libertadores Highway in nine hours and also in nine hours from Huancayo.

Peruvian Folk Art

In the course of his two years in the country, Bourguignon assembled a substantial and varied collection of Peruvian folk art. At the time, numerous elements of this art, such as pottery, varied from location to location, as did festivals, dances and their associated costumes, including masks. At the same time, some elements of folk art were remarkably consistent throughout much of the Andean highlands, from Venezuela to Chile (Oettinger 1992). The folk art and folk customs reflect several streams of influences and traditions. Those of Spain and Spanish Catholicism and those of pre-Columbian Indian societies can be clearly seen.

These points are illustrated by the following examples from the Bourguignon Collection. Items include pottery and others using a variety of materials: wood, leather, gourds, wool, bark cloth, feathers. All pottery items are hand-made, without the use of the wheel, molds or other aids. (Since then these crafts have been commercialized and mass produced so that this statement is no longer true. Consequently the individual items have become standardized.) Almost all are pouring vessels, whose shapes include animal types and humans.

Two items have acquired considerable attention: the pottery churches of Quinua and the Bull of Pucara. Both are represented in the Collection.

A review of the images of items of folk art in the data base shows the great care and attention to detail the various artisans showered on their work.

The pottery vessels show evidence of a common tradition:

for example, there is realistic representation, as in the shape of the dog's head in a vessel from Quinua and the both the bull and the horse of Pucara, as well as the fantasy exhibited in the pipe playing creature from Quinua.

Common use objects such as the coca bag and the gourd sugar bowl have elaborate detailed decorations. Some details concerning these items are provided below, beyond the identifications supplied in the data base.

(All object photographs are by Wendy Overs.)

PP144 The Church of Quinua, front view (<http://hdl.handle.net/1811/61755>)

In Quinua and surroundings, churches such as this are cemented into the roofs of local houses and also on the village church for protection. They were made to order, one at a time. Orders from city people were rare. However the maker of this church, like other craftsmen, had contact with individuals who would deliver completed orders to customers in Lima. The churches varied in size, color, and details, such as the number of towers, the figures included, etc.

The church pictured here is made of light brown clay with white, red and brown over-painting. It is quite large, with a deep elaborate base. The church has two spires, with a clock face at the base of each. Both have three hands. There are three bells in each spire. Two bulbous appendages flank the red cross over the

top door on each side. It is positioned directly over the half open bottom door, where a priest with an open book stands in the opening. There are two smaller side doors. These too are open: a man kneels in each, facing into the church. The doors have five dark bolts running down their centers. The spires are crowned and have red stars (or crosses) painted on their domes.

PP 145 The Church of Quinua (back view) (<http://hdl.handle.net/1811/61756>)

On the back of the church there is a closed door with the Virgin in a niche over it. The entire piece is hollow. It is 20 3/4" high, 10 1/2" wide and 8 1/34" deep.

There are three pouring vessels of the distinctive Quinua type. Like the church, they are shaped from light brown clay. They have been buffed or rubbed to a ocher red/orange; they have an applied slip with a decorative plant pattern and lines.

PP 146 The Dog of Quinua (<http://hdl.handle.net/1811/61757>)

This is a pottery pouring vessel with a spout in the shape of a dog's head. More typically, vessels of this form have the head of a bull. In its details, it is quite distinct from the more famous Bull of Pucara. (see PP157; item 96-037).

The head of the animal is naturalistic and small in proportion to the body. The dog's mouth is open and functions as a spout. A stirrup shaped handle connects the neck to the rump where there is a round mouth for filling the pitcher. The body stands on four small post-like legs. Size: 12 1/4" high, 13" long, 7 1/2" wide.

PP147 (<http://hdl.handle.net/1811/61758>) = **side view of PP146**

PP148 Turtle Kettle of Quinoa, side view (<http://hdl.handle.net/1811/61759>)

This is a vessel roughly in the shape of a turtle; the spout looks like a turtle poking its head out of the shell. It has protruding eyes. There is a small handle on the side opposite the spout. The vessel has a peaked dome, with a flower bud at the top. Its mouth of the vessel is on the underside, so that to be filled the vessel has to be submerged in water. This is a feature seen in some archaeological Peruvian ware. Size: 9 ¼" high, 11 ¼" long, 6 ¾" wide.

PP149 (<http://hdl.handle.net/1811/61760>) = **front view of PP148**

PP150 (<http://hdl.handle.net/1811/61761>) = **bottom view of PP148**

PP151 The Semi-Anthropomorphic Figure (<http://hdl.handle.net/1811/61762>)

The upper third of this small vessel is in the shape of a head and arms, playing a pan pipe. The figure's white decorations make it appear that the body is clothed in a red coat, which has a white center line and a tree branch design. A horn rises out of the figure's head. Arms rise from the sides of the vessel with fingerless hands holding the pan pipe. The mouth of the jug is at the figure's back. Size: 7 ¾" high, 3 ½" wide, 4" deep.

PP152 (<http://hdl.handle.net/1811/61764>) = **side view of PP151**

PP153 The Musicians of Quinua, front view (<http://hdl.handle.net/1811/61765>)

Three chicha bottles are shaped as musicians. Two play flutes, the third one plays a tuba. They appear quite similar, but show minor variations. The two flute players wear brown boots and white pants, and uniform type jackets—one a white jacket, the other a brown one with contrasting buttons. One wears a brown hat, while the other two wear caps with chin straps. The tops of the hat and caps serve as openings of the bottles. The tuba player is slightly taller than the others and wears brown pants and a white hat. Sizes: 1. 10 $\frac{3}{4}$ "high, 4"wide, 1 $\frac{1}{2}$ "deep. 2. 10 $\frac{1}{4}$ "high, 3 $\frac{3}{4}$ "wide, 1 $\frac{1}{2}$ "deep. 3. 11 $\frac{1}{4}$ "high, 3 $\frac{3}{4}$ "wide, 1 $\frac{3}{4}$ " deep.

PP154 (<http://hdl.handle.net/1811/61766>) = **rear view of PP153**

PP155 The Bull of Pucara (<http://hdl.handle.net/1811/61767>)

One of the best known types of Peruvian folk pottery, the bull is widely disseminated from Pucara, a rail head and port. It is however fabricated in the nearby town of Santiago de Pupuja. This is a naturalistic representation of a massive bull on short legs. The mouth of the vessel is placed in the middle of the animal's back. There is a handle over the vessel's mouth; below it there is a saddle cloth in white paint. The bull's tongue is licking his nose and its tail seems to be in the act of swishing a fly on its rump. The mouth of the bull functions as a spout. The entire surface is covered in white with brown designs, patterned on the tacks of a horse. According to Castañeda Leon (1971), when bulls were

introduced by the Spaniards, they replaced llamas in the ritual life of the Indians.

The ceramic bulls represent the living animals used in rituals where they were fed and decorated. The paintings on the ceramic vessels represent these decorations. With the saddle blanket, they also resemble the harness and tack of horses. Size: 15 ½"long, 5"deep, 13"high.

PP156 (<http://hdl.handle.net/1811/61768>) = **side view of PP155**

PP157 (<http://hdl.handle.net/1811/61769>) = **The Horse of Pucara**

This is a realistic representation of a horse: the mouth of the pouring vessel is recessed into the saddle of the horse and the pommel of the saddle is extended into a handle for the vessel. The mouth of the animal can be used as a spout. Its mane and tail are stylized, looking as stiff as the ears. The vessel is made of buffed red clay, with green designs of spirals and various tacks. Medallions decorate the bridle and chest band of the horse. It is interesting to compare this horse to the bull of Pucara, PP156. Size: 12 ½"long, 3 ½"deep, 11 2/2" high.

PP158 Retablo 1 (<http://hdl.handle.net/1811/61770>)

Originally called Santero Boxes, retablos were brought to Peru by missionaries as portable altars. They are simple rectangular wooden boxes, with hinged doors. The insides are filled with small colored glued-in plaster figures to represent a scene.

Nativity Scene (red), open

Painted in bright red and white, this retablo shows attendants at the nativity, but there is no manger or holy family. There are two registers, with larger figures in the lower one. In both there are crowds of shepherds, animals. In the lower register there is a manger with a dove in it and musicians standing near it.

Size: 10"wide closed, 11 3/4" high, 3 3/4" deep.

PP159 (<http://hdl.handle.net/1811/61771>) = **closed view of PP158**

PP160 Retablo 2, open (<http://hdl.handle.net/1811/61772>)

Painted primarily in white, with colored floral decorations, this retablo shows a nativity scene. It is divided into two registers: the top one has an oversized Jesus in a manger surrounded by angels, Mary and Joseph, and shepherds and angels. The lower register shows more shepherds, wise men, the little drummer boy, and angels. Size: 12 1/2"wide closed, 14 1/4" high, 3 7/8" deep.

PP161 (<http://hdl.handle.net/1811/61773>) = **closed view of PP160**

PP162 Azucarero: Gourd sugar bowl, side (<http://hdl.handle.net/1811/61775>)

A dried round gourd, with the top as a lid, serves as a sugar bowl. Its surface is covered in designs, made by burning and etching in the hardened gourd.

It is divided into five registers. The top two feature geometric designs and vegetal motifs. The third includes farmers and various animals divided by large fronds of

vegetation. This is followed by a blank field and a fourth register. This is in turn is divided into 3 sections: a shepherd with a flock of sheep and two milk cows; a trader with loaded pack llamas and a bull, and the third section where there are two men, three musicians, and three feathered warriors with spears before a bull. There is another plain field and then a fifth register showing a shepherd and his flock, two milk maids and three cows, traders with laden llamas and four bull fighters with a bull. Size: 6 $\frac{3}{4}$ " in diameter, 5 $\frac{1}{2}$ " in width.

PP163 (<http://hdl.handle.net/1811/61776>) = **top view of PP162**

PP164 Leather Masks (<http://hdl.handle.net/1811/61777>)

Masks are used in dance and ritual plays enacting parts of the story of the Conquest. (see: Verger 1945 for photographs of such occasions in Hancayao.) Two leather face masks, one black, the other white, represent a Spaniard and an African. They are life size and can be worn. The masks have animal hair for head and facial hair. Both have beards. The Spaniard has grey straight hair, the African curly hair. Both have red lips and pop out button eyes. The two masks are the same size: Size: 11 $\frac{1}{2}$ " high, 7" wide.

PP166 Knit Wool Mask, side view (<http://hdl.handle.net/1811/61779>)

A white wool full head mask represents a Spaniard. The eyeholes and the mouth are outlined in pink, the eyebrows with a prolongation into the forehead and the mustache in brown. The ears are sewn on. Size: 9" long, 4 $\frac{1}{2}$ " wide.

PP165 (<http://hdl.handle.net/1811/61778>) = **front view of PP166**

PP167 Basket Hat, top view (<http://hdl.handle.net/1811/61780>)

Such hats are part of standard Quechua dress for both men and women. Men wear them with ponchos, women with voluminous brightly colored wool skirts. A round basket, covered in red felt, serves as a hat. The base is loose woven material. The top has appliqué material in black and white with lace edgings. There is a white cross at the center. Size: 14" top, 7" base.

PP168 (<http://hdl.handle.net/1811/61781>) = **bottom view of PP167**

PP169 Coca Bag

Bags such as this one are used for carrying coca leaves. It is a canvas bag trimmed with red and white woven wool. The bag seems to have been industrially made. The front is painted in a multicolored schematic design of diamonds with cross-patterns and flowers inside. These in turn are flanked with half-diamonds with llamas and mountains in them. The back side of the bag is undecorated. The canvas piece and the woven straps and bottom fringe seem to have been hand sewn together. Size: bag: 6 ½"wide, 7 ¾"wide; bottom fringe: 4 ½" long; strap: 34 ½"long, 1"wide.

PP170 Wooden Cross (<http://hdl.handle.net/1811/61783>)

Wooden crosses such as this are typical of the region. It is loaded with the implements of the Passion of Christ, but without the body. There is a face at the top, bloodied nailed hands at the sides and bloodied feet toward the bottom. The cross is painted in green and the implements are mostly in white and pink.

Such crosses are made and used as part of home furnishings throughout the Andean region, from Venezuela to Chile. Size: 32" high, 20" wide.

PP171 Feather Fan (<http://hdl.handle.net/1811/61784>)

This object is typical of materials produced in the Amazonian region. The handle consists of a bundle of bamboo sticks woven together. The fan itself is made of brilliantly colored feathers, organized over white feathers. Size: 14"high, 6 1/2" wide.

PPO23 Bark Cloth

A large Amazonian bark cloth, used as wall hanging, shown in a photograph of Bourguignon and Cristina Gálvez seated at a table. Its decorations represent two jaguars (one on each side) and a center line—possibly a large snake. This is an atypical item—documented pieces of bark cloth from this region are small in size.

xxxxxxx

References

Andrien, J. K. and R. Adorno:

Transatlantic Encounters: Europeans and Andeans in the sixteenth century:

Berkeley: Univ. of California Press, 1991.

Bourguignon, Erika:

Psychological Anthropology: An Introduction to Human Nature and Cultural

Differences, New York: Holt, Rinehart and Winston, 1979.

Bourguignon, Paul:

The Greener Grass. Rockville, MD.: Ariadne Press. 1993.

Castañeda Leon, Luisa:

Arte Popular del Peru. Museo Nacional de la Cultura Peruana. Lima,

Peru. 1971.

Oettinger, Marion Jr.:

The Folk Art of Latin America: Visiones del Pueblo. New York: Dutton Books

in assoc. with the Museum of American Folk Art. 1992.

Vargas Llosa: Mario:

The Real Life of Alejandro Mayta. A Novel. trans. A. Mac Adam, New York:

Farrar, Straus and Giroux. 1986.

Verger, Pierre:

Fiestas y Danzas en el Cusco en los Andes. Buenos Aires: Editorial

Sudamericana, 1945. (see pp.118-19: *Waylillas, Carnival Dances of*

Huancayo.)

